

## SHAKESPEARE IS STILL THE WIZARD OF THE STAGE

## Shakespeare's Charm

Some Reflections Upon the Principal Causes of the Great Poet's Unfailing Attractiveness After the Lapse of Three Centuries.

Age cannot state, nor custom wither, His infinite variety.

THE perennial charm of Shakespeare's plays is again demonstrated by the eagerness with which Miss Viola Allen's offering of "Twelfth Night" is received by the public, and by the pure delight its presentation inspires. No writer of plays has kept his hold upon the public mind like the Bard of Avon. Other authors there are, to be sure, whose emanations will always command the attention of the student, but not one, of whatever age or country, enters the universal sympathy like Shakespeare. This is true not only of those countries the vernacular of which is that of the poet, but of all others where the literature of the stage finds devotees. Not the least striking fact, in this connection, is that the works of the dramatic authors of no nation have survived the changes in sentiment and taste for three centuries like Shakespeare's plays and stand forth as fresh and as well adapted to modern thought. Compared with him Racine and Corneille, Goethe and Schiller are newcomers in the field of dramatic literature, and yet not in France or Germany is popular devotion to their greatest poets as pronounced as it is in England and America to the greatest of them all.

When we come to inquire into the fundamental reasons for this abiding popularity we shall discover a variety of causes, some of which may appeal to one investigator, some to another. But there is one that stands forth in bold relief above all others—absolute truthfulness, complete absence of artificiality. Not Homer himself so sounded the depths of human nature, was so great a master in the dissection of the human character as our great English poet. This naturalness, which, as already intimated, is Shakespeare's greatest charm, and is the secret of the tribute which succeeding ages have paid to his genius, is the unending theme of the Bard's stanchest admirers and most solicitous commentators.

## A German Estimate.

Wieland, who was among the first of German authors to engage in a conscientious translation of a number of Shakespeare's plays, says: "We complain of Shakespeare, he, among all the poets since Homer, who knew human nature most thoroughly, from the King to the beggar, from Julius Caesar to Jack Falstaff, and who, with an almost incomprehensible intuition, has seen it through and through—that his dramas have no plan, or, at most, only a faulty, irregular one. He, among all the poets since Homer, who knew human nature most thoroughly, from the King to the beggar, from Julius Caesar to Jack Falstaff, and who, with an almost incomprehensible intuition, has seen it through and through—that his dramas have no plan, or, at most, only a faulty, irregular one. He, among all the poets since Homer, who knew human nature most thoroughly, from the King to the beggar, from Julius Caesar to Jack Falstaff, and who, with an almost incomprehensible intuition, has seen it through and through—that his dramas have no plan, or, at most, only a faulty, irregular one."

## "Golden Apples in Silver Dishes."

There is the touchstone—"faithful copies of nature." Shakespeare was naturalist and psychologist combined. In the delineation of his characters, in the conception and development of his plots, his first and foremost thought and intention was to constitute each situation as plausible, as reasonable, as it would be likely to develop itself; to set before his readers or auditors each one of his stage figures in such fashion as to make the consistent result of the traits of character with which it was endowed. So profound a student of human nature could not fail to appreciate the fact that tragedy and comedy, laughter and tears, light and darkness, stand side by side in our daily lives—touch elbows, as it were, and his genius was too instinctively true to nature not to present these conditions in his men and women, and in their actions. History is but the aggregate of segregated acts, whether of individuals or of nations; folly, no less than serious purpose, has been responsible for momentous events. Shakespeare's greatness has its foundation, in great measure, in his recognition of fundamental truths like this. As Goethe beautifully expressed it: "Shakespeare offers us golden apples in silver dishes."

Had Shakespeare been other than he was; had he understood nature less thoroughly or been less true to it; had he sacrificed art to artificiality, and truth to expediency, his fame, as his productions, would have been but ephemeral. He might have remained a memory of the English stage, but he never would have been the prototype for all who worthily aspire to the best and highest in the achievements of dramatic literature as "problem plays." The molder of dramatic character as he is today, and will be always, for those Thespian who study him affectionately and conscientiously.

## Problems in All His Plays.

It was not necessary—as it was certainly foreign to his entire mental and moral composition—that Shakespeare should have written what has become known in our day as "problem plays." Every one of his creations that have delighted thousands upon thousands in the mellow precincts of the library no less than in the glare of the footlights and all the other accessories of the stage, held a problem. He did not play upon one string alone of that instrument we call the human soul; he touched all its chords with a master hand and the very harmonies he called forth indicated the discord. To him that goes to see a Shakespeare play in the right frame of mind—whether it be to be moved to pro-



A Scene in "The Silver Slipper," at the National.

found regard by the majestic tread of such a drama as "Macbeth," or to mirth by the joyousness of "Twelfth Night," or "As You Like It"—the falling curtain will not be the end of his enjoyment. There will remain the abiding thought that he has been permitted to get a glimpse into the lights and shadows of human character; that to him it was vouchsafed to see "the mirror held up to nature," that something was set before him from which he may draw lessons for his own life.

These brief reflections may be most appropriately concluded with Martin Sherlock's apostrophe to Shakespeare: "Always, therefore, study Nature." It was she who was his book, O Shakespeare; it was she who was his study day and night; it was she from whom thou hast drawn those beauties which are at once the glory and delight of thy nation. Thou wert the eldest son, the darling child of Nature; and, like thy mother, she was, and is, and will be, sublime; thy variety is inexhaustible; always original, always new; thou art the only prodigy which Nature has produced." D. L. S.

## At the Theaters.

## National—"The Silver Slipper."

It is not at all surprising that "The Silver Slipper," which is by the author of "Florodora," should have tested the capacity of the Colonial Theater in Boston for three weeks, when it is taken into consideration that it is the most significantly staged and expensively produced musical play produced in Washington last season. "The Silver Slipper" returns to the National tomorrow evening for one week with matinees on Wednesday and Saturday. Since "The Silver Slipper" was last seen here it has been improved in several ways. The prologue, supposed to transpire in the planet Venus, has been cut out, and the jolly swing of mirth and melody begins on this good old earth. The piece has been pruned in places, added to in others, and with the brightest and best of its lyrics, music and funmaking retained, has scored heavily wherever presented.

Musically, "The Silver Slipper" is strong, there being twenty-five numbers in all, many of them of the whistling kind, that quickly become popular. One number in particular that will be found to stand out strongly is "The Four and Twenty Little Men," sung by Ann Tyrell, assisted by a chorus of twenty-four demure-looking women. It is decidedly novel in effect and catchy in tune.

The sensation of "The Silver Slipper" will be found in the "Champagne Dance," which Mr. Fisher this season has garbed in new gowns, his own creations, carried out by Worth. The girls wear black skirts, with large picture hats. On these black skirts and hats is embroidered champagne grape applique, and underneath this costume is a most striking blend of deep red, which fades away into minor shades of the same color. The six dancers present a flash so dazzling as only to be equaled by the calcium rays. The pantomime with the waiters and business with the tables and chairs together with the music, form the most novel sensation of the kind ever seen on the local stage.

One hundred and twenty-five people are employed in this production, among whom are Joseph Keogh, Cyril Scott, Joseph Welch, Ann Tyrell, Laura Clement, and Caroline and Frances Gordon.

## Columbia—"A Son of Rest."

George Weston's delightful musical farce, "A Son of Rest," which Messrs. Broadhurst & Currie bring to the Columbia this week, relies for its principal attraction upon the droll sayings and unfortunate complications that befall Hunting Grubb, a tramp, whose tribulations are set forth in so artistic a manner by Nat M. Wills, the greatest exponent of the "Willy Willie" type of characterizations now on the stage. This piece provides no end of fun of the most exhilarating kind without a tinge of vulgarity or the faintest approach to the improper. The atmosphere of "A Son of Rest" will be accentuated by the use of appropriate scenic embellishments and mechanical instruments. There will be a cast of competent farceurs, augmented by a company of pretty girls, who will do all they can to cause the star player all kinds of tribulations. There will be singing, entrancing music, love duets, romantic ballads and good whistling numbers. The chief numbers of these musical promises are "A Woman's No Means Yes," "My Dixie Anna," "General Fourflush," "Hurrah for the Flag and Girl I Love," "If She'd But Let Me Sleep An Hour More," and fifteen others. The cast supporting Mr. Wills numbers some sixty-odd people, and contains the names of many players noted for their cleverness, chief among whom are recognized the names of Susanna Ramona, Thomas J. Grady, Alene Collin, Al Lemar, Mona Wynne, Edward

Hayes, Katherine Manning, Frank Dearduff, George Irving, and Little Gabriel, the ridget.

## Lafayette—"The Sign of the Four."

An interesting event will be the production at the Lafayette Opera House this week of the dramatization of Sir A. Conan Doyle's greatest detective story "The Sign of the Four," which has been creating such a sensation in other cities this season. Mr. Doyle killed his greatest creation—Sherlock Holmes—but the public has refused to allow him to stay killed. He was too interesting, too good, to fall over a cliff and out of existence, so our Sir Knight author has brought him back to life, and is again exploiting him in a series of new adventures. No story in which the great theorist, detective, and cocaine fiend appears contains half the dramatic interest of "The Sign of the Four," which, while intensely interesting, is somewhat on the melodramatic style, closing each act with a stirring climax.

Walter Edwards, of course, has the principal character, that of Sherlock Holmes, the great detective, and the story of the play deals with his efforts to recover and restore to the rightful owner the stolen wealth of a murdered Rajah. The charming personality of Mr. Edwards enables him to make the character thoroughly interesting.

While Mr. Edwards' work stands out above all the others, it requires a strong company to give him the necessary support. Charles E. Coburn plays Dr. John Watson in a very clever style and Van Winkle makes an interesting character of Athelney Jones, a Scotland yard inspector. Frank Tucker has the role of

amusing, and one that arouses applause because of the faithful impersonations. Zelma Rawlinson in character changes, appropriately costumed, will be a feature of the bill, and the remaining numbers are Blinn Bomm Brrr and the vitagraph pictures.

## Academy—"Too Proud to Beg."

Lincoln J. Carter's latest melodrama, "Too Proud to Beg," will open at the Academy beginning tomorrow night. The story fits the title of the piece to perfection. The heroine, who is thrown on her own resources with her two children after it is reported that her husband has been murdered for her sake, pursues with contempt the smooth villain's advances for her heart and hand, and his offer of gold, preferring starvation and death to a loathsome marriage. The husband makes his appearance in flesh and blood after a serious illness as a result of being dragged out of a fire in which he was trapped. At this juncture his two children are stolen by the rejected suitor and the husband starts at once to find them. Being a detective he disguises himself in several different roles, locates their hiding place, and rescues his babes. The story finally winds up in the hero making himself known to his enemies and justice is meted out to the guilty ones, while he is once more united to his happy family.

The cast promises to be one of the best seen here this season, and includes Miss St. George Russey, the popular Irish comedienne who plays the Irish landlady with much cleverness. The Boylan Children, late of the "Eight Cor-

headed by the only one, Bob Van Osten, the man with the duck nose. Twenty-five bewitching beauties are in the aggregation. They are as elaborately costumed as any on the road. The specialties are Clotilda Antonio, the great novelty, the upside down woman; Held and Trimble, singers that are sweet; the two Jacks, great boxers; the Wangdoodle Quartette, singers and dancers; Howard and North, eccentric singers and comedians. The closing feature is a burlesque entitled "My Georgia Rose."

## What a Chorus Costs.

One of the Most Expensive Adjuncts of a Musical Comedy.

Few of the public seeing a performance of musical comedy or comic opera realize the enormous expense of the chorus which has become such a great factor in these plays. Take for instance "The Silver Slipper" company, which numbers seventy in the chorus. The salaries range from \$15 to \$25 a week. Of course, the majority receive the \$15 salary. Averaging their salaries at \$22.50 a week would bring the grand total to \$1,575.

Then comes the costuming. Most of the female chorus wear at least three dresses. This also applies to the male chorus. It will take at least \$100 for the costumes for each person. This would make a total of \$7,000. Added to this are



Scene in "A Son of Rest," at the Columbia.

Jonathan, Small, a one-legged escaped convict, and his acting and make-up are both good. The part of Wiggins, a youthful detective and assistant to Holmes, is in the hands of Robert Lottman. James Burns as Tonga, an Indian dwarf; William Shertz, as Morand Smith; Leonard Hoyt, as Major Sholto; and William Davis, as Jim Smith, are all good characters.

Mabel Hazlett has the leading woman part and makes a pretty and interesting orphan and later on heiress. Georgina Brandon appears as Mrs. Sholto; Mrs. Tucker as Mrs. Hudson; Agnes Porter as her niece, Bessie; and Jessie Barnes as Mrs. Smith.

## Chase's—Vaudeville.

The vaudeville bill for Chase's Theater this week is regarded by the management as a program of diversified novelties interspersed with much comedy, and listing such well-known attractions as George H. Primrose, formerly of Primrose and Dockstader's Minstrels, Mlle. Nirvana and her trained horse "Loki," Cushman, Holcombe, and Curtis, La Belle Daise, Harry Le Clair, Zelma Rawlinson, Blinn Bomm Brrr, and vitagraph views of bee culture. Mr. Primrose is credited with success in vaudeville. His admirers have welcomed him everywhere, while making the circuit of his new sphere. He is assisted by Johnny and Willie Foley in a series of songs and dances. Nirvana and Loki, her beautiful horse, form the most recent European importation. Mistress and her horse form tableaux vivants, whose subjects are famous animal paintings by Rose Bonheur, Munkacsy and others. Cushman, Holcombe, and Curtis have popularized themselves in vaudeville by their musical work. They will present "Swells at Sea," La Belle Daise, Parisian dance-dance, is said to have made a marked impression here with Edna May in "The Girl From Up There." Harry Le Clair's impersonations of famous players is an act that is said to be

hell! family, do an artistic acrobatic turn. Other in the cast are George Eckhart, A. B. Lynds, Swain and Devine, Jake Simons, L. F. Lorraine, Stella Boylan, and many other actors of note and reputation.

## Empire—"Escaped From Sing Sing."

Ten thousand dollars is an enormous amount of money to spend to stage a production. That is claimed to be the amount of money it cost to produce the big sensational melodrama, "Escaped From Sing Sing," which will be the attraction at the Empire Theater this week. The play is described as being one of the best and most successful productions before the public.

The plot abounds with many thrilling and startling scenes, and there is not a dull moment from the opening to the close of the act. The plot unfolds a scheming woman, who, by her cunning, tries to ruin her trusting, loving husband, and partly succeeds by having him thrown into an English jail, a felon and accused of forgery.

It is natural, once a man gets a taste of prison life, he becomes hardened, and upon his release usually leads a wild and reckless life. So it is in this case; but in most men there is some good, and it is displayed in this instance. There are a number of stirring events, among which are the murder of Baron Livingston, escape from Sing Sing by way of the Hudson River, prison life at Sing Sing, and the sensational dive and retreat of English Bill at Harlem.

Among the many performers to be seen in the cast are Frederick Montague, Messrs. Wonn, St. Elmore, Block, Ford, Gray and Melloy, and the Misses Miller, Rouke, Wilson, and Darline. Splendid scenic and mechanical effects are a feature of the play.

## Lyceum—"Cracker Jacks."

Bob Manchester's famous company, the Cracker Jacks, make their fifth annual appearance this week. This season the show opens with the grand velvet first part in a second edition of "Dr. Munyon Outdone." The comedians are

ing to forget the worries of management."

George Primrose has been on the stage since 1883. On February 14 of that year he was engaged by an organization known as McFarland's Minstrels at Detroit, to give a dancing specialty. This was his first public appearance. For this work he was given \$15 a week and he lasted. During the winter of 1870 he appeared in a variety of dancing turn, assisted by Mike Kernan, a local exponent of foot gymnastics of some renown. In 1871, at Buffalo, he and Billy West joined forces, and were engaged as a dancing team by the Doris & Bachelor Concert Party.

## Famous Partnership Formed.

At the close of this season the lads played at the old Olympic Theater, in New York, and on the same bill Sol Smith Russell was doing a specialty. In 1874 they joined Haverly's minstrels and continued with that organization until 1877. Then there sprang into existence the Barlow, Wilson, Primrose & West Minstrels. This troupe bore up under its long name for five years, and in 1882 the firm became The George Primrose & West. After 1889 the organization was known as Primrose & West's Minstrels, and under that name enjoyed the most prosperous period of its existence. The twenty-fifth anniversary of the association of Primrose and West was held with considerable pomp at Madison Square Garden in 1894. Later, Primrose and Lew Dockstader were in partnership. Mr. Primrose was born in Buffalo in 1833.

Mr. Primrose is assisted in his act by the Foley brothers. Four years ago he took them under his guidance. He has taught them dancing and the boys have proved apt pupils. Primrose is much attached to the boys. They give a reproduction of the dancing turn done by Primrose and West twenty-five years ago, when minstrelsy was in its glory and Primrose and West themselves were little more than boys.

## 'Somebody Seed Uncle Mose'

Nat Wills' Experience With Governor Candler, of Georgia.

When Nat M. Wills played at Atlanta, Ga., recently, a most ludicrous incident occurred, that is worth recording. It was an election day. Close toward 6 o'clock in the evening of that day Wills and Governor Candler were walking arm in arm down Peachtree Street. They were wearing a polling place. The afternoon was dismal, raining, and a few colored men, one of those good-natured, shrewd, quizzing kind, who had evidently belonged to one of "de fust fammilies, sah, befoh de wah, sah." His tendency toward looking at his shoes, his coat wore the patches of gray, a sewing bout, and was of nearly a rainbow hue. His sugar loaf hat, with its broad brim, sheltered his face from the storm, and he stood there in an attitude of expectancy. As the governor passed him, his excellency jokingly inquired: "Have you voted yet, Uncle Mose?" "No, sah, Massah Guvnor, no sah. Nobody jist gone done seed me yit."

Within a few moments, repassing the polling place, and just as they were about to shut the voting booth, they heard a man, and upon looking up, discovered Uncle Mose, being led to deposit his ballot. Wills, with a wink, nudged the governor in the side, and, mimicking the old darkey, remarked: "Somebody jist done gone seed Uncle Mose, Massah Guvnor."

## Ann Tyrell—Her Card.

Ann Tyrell, the comedienne of the "Silver Slipper" company, feels herself moved to say something to The Times, and she does it to this fashion:

To the Editor of The Washington Times: Dear Sir: I have tried for the last half hour to tell you something of myself and vanities and I can't. Simply this: My first appearance upon the professional stage was in the late Charles Hoyt's production of "A Black Sheep," at the Park Theater, Boston, many years ago. I found stage life, however, so vastly different from the glorious conception I had formed that I made a hasty, graceful exit and for several years became identified with the arrangement of social musicales.

But the yearning for professional life again manifested itself, and my next exploit was to the realm of vaudeville. Then farce comedy, opera, etc. You know, of course, how I happened to play the part of "Wrenne" and how immensely fond of it I am, and of my good fortune in graduating from the chorus in a night all through a combination of circumstances which has proved my case most happy.

I am a Boston girl, and a niece of the Hon. Charles W. Tyrell, Representative in Congress from Massachusetts. I should really have asbestos paper to write the history of my past life on. Sometime I will do better than write. I'll call it "The Story of the Queen's Taste." With best wishes, I am, Sincerely yours, ANN TYRELL.

## Patti's Concert Tour.

Famous Prima Donna to Be Heard in Baltimore November 23.

Adelina Patti, after an absence of ten years from the United States, will begin a season of sixty concerts tomorrow evening in Carnegie Hall, New York. Her tour, as arranged by Robert Grau, will extend from the Atlantic to the Pacific Ocean, but, unfortunately, will not include Washington, as it has been possible to secure a theater or hall for one evening. In order to give Washingtonians an opportunity of hearing the great diva, James L. Kernan, the well-known theatrical manager of Washington and Baltimore, has arranged to have special trains run from Washington to the City of Monuments for her concert at his new Maryland Theater, on Monday, November 23.

Part of the house will be reserved for Washington patrons, and tickets will be placed on sale at the Lafayette Opera House on Wednesday, November 18, at 8:20 a. m., at which hour the sale opens in Baltimore. Orders now given by mail or at the Lafayette Opera House will be honored as received and delivered upon application on Monday, November 16. The prices for the concert will be \$2, \$3, \$4 and \$5, while the boxes, each of which will seat eight persons, will be \$50 and \$75.

In Mme. Patti's company are Vera Margules, pianiste, who recently took London and Paris by storm; Rosa Za-

mels, violiniste, an American girl, nineteen years of age, who made her professional debut in Brussels two years ago; Kathleen Howard, an American contralto, who appeared here with the Pittsburgh Orchestra; Wilfred Virgo, principal tenor of the London Philharmonic; Claude A. Cunningham, baritone, an American who has been eminently successful in London, and Anton Hegner, cello virtuoso, just returned from a triumphal tour through Europe.

The organization will travel in a special train, which has been provided by Mr. Grau, and Madame Patti, with her husband and their attendants, will occupy a private Pullman car, named after her castle in Wales. The company will number sixty people, including an executive staff of ten.

For information concerning the special trains to Baltimore, application should be made at the Lafayette Opera House box office, where a personal representative, Mr. Kernan will be on duty daily until the evening of the engagement, November 23.

## Broadway to Bering Sea.

Entertaining Series of Lectures to Be Delivered by Burton Holmes.

Burton Holmes, "globe trotter" and lecturer, has struck a patriotic vein in his coming series of illustrated lectures, "From Broadway to Bering Sea." Mr. Holmes has been traveling ever since he was a small boy, and has achieved a most enviable reputation as a lecturer, during his past ten years on the platform; but this is the first time he has devoted an entire winter's season to the exploitation of the marvels to be found within our own gates, and it is safe to predict no former series of "travel-talks" from his lips can compare in variety with the home-grown article he is about to offer, if there is any truth in the suggestion, "From Broadway to Bering Sea."

Mr. Holmes left New York last April and started West. His first objective point was the Grand Canyon in Arizona; he had been there before, but wished to obtain new photographs and to refresh old memories. His second stop was at the delightful Yosemite Valley and at the Big Trees of California. From California, he took a steamer through the magnificent fjords bordering the sea coast of Alaska, returning to Skagway, the gateway to the Klondike. His next stop was over White Pass and down the entire length of the Yukon, stopping at Cape Nome, St. Michael, and other points of interest, and finally reached Cape Nome, whence he came back to Seattle en route for the Yellowstone.

The lectures will be given in the following order: "The Yosemite," "The Yellowstone," "The Grand Canyon of Arizona," "Alaska I, the Fjords, Sitka, and White Pass," and "Alaska II, the Yukon, the Klondike, and Cape Nome," on five Tuesday afternoons at 4:15, commencing November 17.

## "Merely Mary Ann."

Israel Zangwill's Charming Story Prepared by Him for the Stage.

One of the most difficult forms of fiction to write with success is the short story. The late Allen Poe and Robert Louis Stevenson, both of whom placed in literature to their mastery of this style of composition, and of all living writers none excels Israel Zangwill in his skill in this same department. Mr. Zangwill's short stories are as varied in their character and material as they are numerous, but it would be a useless task to look for a really uninteresting narrative among them all. Naturally it is with those stories which deal with his own people, the Hebrews, that he is most successful. Mr. Zangwill's name, but he has treated of other people in an equally entertaining manner. "The Grey Wig," "Merely Mary Ann," and "The Serio-Comic Governess" are sufficient proof of this assertion.

No more charming story has been told in recent years than "Merely Mary Ann"—a story full of the pathos of real life told with all the vividness of description and the brilliancy of language of which the author is capable. And as Mr. Zangwill himself has rewritten the story in dramatic form for the use of Eleanor Robson this season, it has gained strength and point in the epigrammatic wit of the lines with which he has provided his characters.

Story of the Play. It is needless to repeat the story of "Merely Mary Ann," which must be familiar to every reader of recent fiction. There is a few changes of course in the dramatization, but they are only such as the stage unities compel. In the play the opening scene is the hallway of Mrs. Leadbatter's boarding-house. It is a rainy Saturday night, and the boarders are waiting for a medical student, a pair of music hall "sisters," and Lancelot, the composer, whose music is of too high a quality to attract purchasers—come in one after the other in varying conditions of pre-holiday sobriety. They are all late, and Mrs. Leadbatter, loquacious and "B" less, with her coarsely handsome daughter Rosie passes through to the upper regions of the house, leaving Mary Ann, the poor little charity school, grimy from the hot and cold in the patched garments her mistress's generosity provides, to clean the dirty boots and lock up the house.

## The First Kiss.

He is a handsome young fellow, and Mary Ann, like all the other women in the house, is in love with him. That kiss—the first, perhaps, she has ever had since her mother's death—completes her subjugation. Through the next two acts there follows a curious courtship—sometimes comic, always pathetic—between Lancelot and Mary Ann. The composer, driven by poverty, has finally consented to write a popular song, and with the proceeds he agrees to take Mary Ann with him to a cottage in the country.

On the eve of their elopement comes the news that Mary Ann is an heiress—her brother has "struck it" in America and dying has left her his fortune. This stroke of good luck is a real calamity to poor Mary Ann, for Lancelot